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★ SMALL PRESSES, ARTISTS' BOOKS, BOOK DESIGNERS ★

A Book Artist's Alphabet – One of Only 50 Copies

(ABC). Yaron. The world upside down alphabet [The world nwod edispu alphabet]. London: Flying Sugar Press, 1991. (6.8 cm, 2.7"). [26] pp.; illus. **\$800.00**

◆ Charming miniature *livre d'artiste*: A light-hearted alphabet with plates drawn, etched, and brightly hand-colored by Israeli artist Yaron Livay, and printed Leporello-style on a single accordion-folded sheet. The title-page here promises, *The World Nwod Edispu Alphabet*, reflecting the whimsical reverses found within – for “L,” a mildly bemused-looking man stands inside a lampshade while a table lamp relaxes with a good book; and for “Q,” the windmill attacks you-know-who!

The illustrator founded his own press, the ♣ *Flying Sugar Press*, named after his “sugar lift” etching technique; he printed this work in an edition limited to 50 copies, the present example being number 11 (that is, the first of the numbered cloth-bound copies), and ♣ *signed at the colophon by the artist*.

◆ Original red cloth, covers each with affixed illustration; spine with printed paper label. In original black cloth slipcase with the A and Z illustrations affixed. ♣ *Beautiful, crisp condition*. (30545)

“The Little British Seadog with the Heart of a Lion & the Constitution of a Bull Whale”

♣ PRESENTATION COPY

Bligh, William. A voyage to the South Seas undertaken by command of His Majesty for the purpose of conveying the bread-fruit tree to the West Indies in His Majesty's Ship *Bounty* commanded by Lieutenant William Bligh including an account of the mutiny on board the said ship.... Adelaide, South Australia: The Griffin Press for the members of the Limited Editions Club, 1975. Folio extra (36.3 cm, 14.25"). xix, [1], 150 pp.; illus. **\$175.00**

◆ Designed by Douglas A. Dunstan and printed with a ragged right margin, this folio is an “all-Australian” Limited Editions Club effort: The present production of Bligh's remarkable travelogue was designed, introduced, illustrated, printed, and bound all by Australians (and, as the club newsletter notes, Bligh spent two years in Australia). The text is introduced by Alan Villiers, a mariner and nautical historian; it is illustrated with ♣ *20 line drawings* printed in green and brown, one at the beginning of each chapter, and with ♣ *three full-page, full-color reproductions of watercolors by Geoffrey C. Ingleton*. The endpapers offer the *Bounty*'s rigging plan and a map, while the color frontispiece portrait of Bligh is a reproduction of the 1797 painting of him by John Smart.

The ♣ *Griffin Press*, which did the printing, also did the binding: full beige homespun linen with a gilt-stamped brown leather spine label, with the front and back covers stamped in brown with two different ship vignettes done by Ingleton. This is an unnumbered, “out of series” presentation copy (pressure-stamped as such on the colophon) from a print run limited to 2000; it is signed at the colophon by the artist and designer. The appropriate LEC newsletter (in the original, unsealed, unmarked envelope) is laid in.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ *Bibliography of the Fine Books Published by the Limited Editions Club*, 494. Binding as above, in original slipcase; lacking the glassine wrapper, slipcase with one side sunned in upper portion and a few small nicks to other side, book clean and fresh. A very nice copy, and an uncommon out-of-series example. (30526)

Blumenthal on the Arts of the Book

Blumenthal, Joseph. The Spiral Press through four decades. New York: The Pierpont Morgan Library, 1966. 8vo. 66, [34] pp.; illus. **\$18.00**

◆ “An exhibition of books and ephemera,” with commentary by Blumenthal (founder of the press) and a final section dedicated to images of title-pages, illustrations, text, etc. 1500 paper-bound (and 400 cloth-bound) copies were produced of this key reference work on the ♣ *Spiral Press*.

◆ Publisher's printed paper wrappers, showing minor traces of wear. Pages generally clean; one upper outer corner with minor spot of staining, a few samples of page layouts lightly annotated in pencil. (29712)

Mosher Press Book

Bottomley, Gordon. A vision of Giorgione three variations on Venetian themes. Portland, ME: Thomas B. Mosher, 1910. 12mo. [8], 45, [3] pp. **\$45.00**

◆ First American edition: Poetic meditations on the mysterious Italian Renaissance artist, taken in part from *The Gate of Smaragdus*, with “A Concert of Giorgione” and “Gemma's Song on the Water” that appeared for the first time in an edition of 50 from Constable in 1910, from which edition this edition of 500 was printed.

Binding: Publisher's mauve paper-covered boards, front cover with decorative rose-printed paper label, spine with printed paper label; edges uncut. Present are both the original dust wrapper, plain save for spine note of author, title, and date, and the publisher's box with the same information on its spine and the title repeated on its cover.

◆ Box sunned with edges shelfworn, dust wrapper darkened with closed tear from lower front edge. Spine of volume gently sunned with head smudged; book otherwise clean and beautiful, fresh inside. (29726)

“A World Where Nothing Stands or Stays”

Burnett, David. Chesil beach. Bath, UK: The Old School Press, 2001. 4to (27 cm, 10.6"). [8] ff. **\$50.00**

◆ This poem is the third in a series of works by six contemporary British poets printed by the **Old School Press**. Illustrated with one **wood engraving** by contemporary artist Christopher Wormell (b. 1955), this is copy 46 in a limited edition of 225, printed in Stephenson Blake Caslon Old Face on heavy Zerkall paper, and **signed by the author and the artist** below the colophon. It was bound by Rachel James in quarter bright yellow fine-grain cloth with the title gilt-stamped not on the spine but along the line of its cloth on the hand-made grey-blue Larroque paper covering the boards; black Canson Mi-Teintes was used for the endpapers. Copies 186–225 were reserved for binders in sheets.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Binding as above. Pristine in a mylar wrapper. (30559)

Over 700 Years In The Making — A Rogers & Rudge Production

Carlyle, Thomas. Jocelin of Brakelond. New York: William Edwin Rudge, 1923. 8vo (18 cm, 7.08"). [5] ff., 157, [2] pp. **\$100.00**

◆ A “garrulous, simple, casual record of monastic life in England in the twelfth century,” the manuscript of the *Chronicle of Jocelin of Brakelond, concerning the achievements of Abbot Samson of the Monastery of St. Edmund* was discovered in 1840 and published by the Camden Society in London, and then by Carlyle (1795–1881) as part of his *Past and Present* (1843). This printing is advertised as the **first separate issue** of Jocelin's *Chronicle*.

Bruce Rogers (1870–1957), the great American book designer (or “typster,” as he labeled himself), printed this edition at William Edwin Rudge's shop in Mount Vernon, NY, using Monotype Caslon with gothic type accents and floriated initials on deckled paper. No. 96 of an edition limited to 510 copies, this copy is rare in the **original paper dust jacket and publisher's black box** with numbered paper label. The **two-leaf prospectus**, printed in red and black, is inserted at the front.

◆ *Work of Bruce Rogers*, 321. Paneled black cloth with Rudge's oval mark blind-stamped in center of front cover, gilt author/title/date to smooth spine. In original dust jacket and box, as above; jacket sunned and chipped, box very rubbed at extremities and wanting top panel. **Volume pristine.** (30540)

Soldier Humor Illustrated

Cary, Melbert B., Jr. (ed. & pub.). Mademoiselle from Armentières, volume two. New York: Press of the Woolly Whale, 1935. 8vo. xlv, [9], 111, [1] pp.; illus. **\$90.00**

◆ First edition of the supplementary volume from **the Woolly Whale**, issued five years after the first. An interesting and important collection and analysis of the scores of variants in English (most of them ribald) of this popular marching/drinking song. R.W. Gordon contributes an essay to this second volume; the illustrations are by Alban B. Butler, Jr. The first volume bore an explicit limitation; this volume does not.

◆ Publisher's quarter crimson morocco and gilt black cloth, top edge gilt; one corner bump (*sans* glassine wrapper) and abraded at head/foot of spine. (18011)

A Fine Press Edition with Outstanding Printerly Provenance

Chaucer, Geoffrey. The frankeleyns tale. Pittsburgh: Bentley Press, 1931. 8vo (21.3 cm, 8.4"). xlvi, [2] pp. **\$225.00**

◆ Attractive printing of the Canterbury tale, “set up and printed on a hand press by **Harvey Wilder Bentley** (con amore!),” as per the colophon. This was a limited edition of only 234 copies produced by Bentley, who more often published under the Archetype Press imprint. A Yale graduate, Wilder then worked at Porter Garnett's Laboratory Press at the Carnegie Institute of Technology in Pittsburgh, from 1930 to 1933, and it is clear that both his Yale experience and that gained at the Laboratory Press squarely fixed him in the American fine printing movement of the 1920s and 30s. In this work he was also clearly inspired by William Morris's neo-medievalism and the English private press revivalist aesthetic of the 1890s, as well as by a personal drive towards small-scale, handcrafted “character and distinction” (as the prospectus here puts it).

Not only was the present copy inscribed by the printer to Carl Rollins of the Yale University Press (see below), but laid in are both the prospectus and a heartfelt **typed letter signed** addressed to Rollins, in which the writer ruefully expresses his chagrin over a controversy regarding his use of a printer's device for the *Frankeleyns Tale* prospectus that turned out, unbeknownst to him, to have been copied from a Rockwell Kent bookplate. Also present is a beautifully written **manuscript letter** from Bentley to Rollins; Bentley, who was clearly a calligrapher as well as a printer, thanks him for including his work in an exhibition called “The Work of Four Yale Men in Printing” and describes his current state of mind with regards to printing.

Provenance: Inscribed “To Mr. Carl P. Rollins with the compliments of the printer. Pittsburgh, September 23rd 1931.”

◆ Publisher's quarter cream paper and gray-toned striated paper-covered sides, spine with printed paper label; spine slightly darkened, binding otherwise showing little to no wear. Inscription and laid-in items as above. A beautiful book, and one most gratifying in its accompaniments and fine printing associations. (29653)

“The Valence & Gravity of Writing Undefined” — The Additional Bifolium Laid In
Crane, George. Poems from the novel. [Tannersville, NY]: Tideline Press, 1976. 4to (27.3 cm, 10.75"). [64] pp.; illus. **\$125.00**

◆ Fine press production: A month's worth of grittily sensual prose poems about life as it revolves around “trying to put a novel together, looking for effects that amaze and the ephemeral that is slow coming” (from “one april”), written by the author of *Bones of the Master*. The book was designed and printed by the proprietor of the ☛ **Tideline Press**, Leonard Seastone (who provided a mountainscape relief print, delicately tinted in blue and grey, for the title-page), in a ☛ **limited edition of 75, of which this is numbered copy 8**, signed by the author at the colophon.

This ☛ **special copy** has a bifolium with an uncolored imprint of title-page vignette opposite an additional piece from September, 1976, laid in, this being ☛ **signed by both Seastone and Crane**.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Publisher's quarter cream paper and grey paper-covered boards, fresh and unworn. Pages clean. (30628)

Hague & Gill Bibliography — “Observing Eric Gill's Centenary”

Davis, James. Printed by Hague & Gill a checklist prepared in conjunction with the exhibit *A Responsible Workman* observing Eric Gill's centenary. [Los Angeles]: Regents of the U. of California, ©1982. 8vo. [2], 48, [2] pp.; illus. **\$20.00**

◆ First edition: Compiled and with an introduction by James Davis. The text is illustrated with four versions of the printer's devices designed by Gill for Hague & Gill, plus “Pigotts Road.”

◆ Publisher's plain paper wrappers. Clean and fresh. (29721)

Herculean Effort — Beautifully Produced Book

Di Bassi, Pietro Andrea. The Labors of Hercules. Barre, MA: Imprint Society, 1971. 4to (27.9 cm, 11"). 89, [3] pp. **\$75.00**

◆ To redress his having killed his own wife and children during an episode of insanity, the Greek hero Hercules was ordered to serve King Eurystheus for twelve years and to complete twelve seemingly impossible feats. This English version of his Labors is the first translation made of an Italian manuscript in the Philip Hofer collection at Harvard's Houghton Library, written by Pietro Andrea di Bassi for Niccolo III d'Este, Marquis of Ferrara, before 1435.

The translator, W. Kenneth Thompson, selected thirteen episodes from Bassi's text and illustrations including ☛ **one double-page plate and 12 miniatures**, reproduced from photographs of the manuscript in five-color facsimiles printed by offset lithography at The Meriden Gravure Company in Meriden, CT. Giovanni Mardersteig designed the text in his own Monotype Dante on Manunzia paper, and oversaw production with his son Martino at the ☛ **Stamperia Valdonega** in Verona, Italy. The edition was limited to 1950 copies, of which this is no. 164, as written in ink below the colophon.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Bound as above, spine very lightly sunned; case with one side a little soiled and a limited patch of staining. Text very fresh and clean. (30549)

One of 26 Only — Copy J

Drachler, Rose. Amulet against drought. Tannersville, N.Y.: Tideline Press, 1978. 8vo (22 cm; 8.5"). [9] ff.

\$175.00

◆ Sole edition. American poet Rose Drachler was a 1981 winner of the American Book Award for *The Choice*. This earlier work was printed at Leonard Seastone's Tideline press “utilizing a Washington hand-press, Palatino type on dampened Kizuki handmade paper, in an A-Z edition in boards and a 1-100 numbered edition in Fabriano cover. . . . The woodcut is by Leo Loomie; typography by Leonard Seastone” (colophon). This is copy J of the 26 copies in boards.

☛ **Signed below the colophon by Drachler and Loomie.**

◆ Quarter black cloth with gray-green paper over boards. A fine copy. (30510)

Firsthand Perspective, Plates & Maps: The U.S. Military in the Southwest

Du Bois, John Van Deusen. Campaigns in the west 1856-1861. Tucson, AZ: Pr. at the Grabhorn Press for the Arizona Pioneers Historical Society, 1949. Tall, large folio (39 cm, 15.25"). xii, [2], 120, [4] pp.; 16 plts., 1 fold. map. **\$250.00**

◆ Beautifully printed limited edition from the ☛ **Grabhorn Press** of Col. Du Bois's remarkable journal and letters from 1856 through 1861, edited by George P. Hammond, then director of Bancroft Library. When he was keeping this diary, Du Bois was a second lieutenant in the Regiment of Mounted Riflemen; he and his men were mostly stationed in New Mexico, with campaigns in Arizona, Colorado, and Utah (for the Utah War). Du Bois had an eye for the ladies, a good-humored sense of perspective on the hardships of military life, and a surprisingly readily expressed sympathy for Native Americans — less so for Mormons. Towards the close of his journal, he writes several entries about first the threat of secession and then the beginnings of the Civil War, making clear his loyalty to the Union and opposition to slavery.

The crisp text of this large book is printed on heavy paper with deckle edges; Hammond's annotations appear as shouldernotes in red. The volume is illustrated with ☛ **16 plates reproducing original pencil sketches** by Private Joseph Heger, who served under the author, and with an ☛ **oversized, folding map** drawn by C.E. Erickson. The present example is numbered copy 186 of only 300 printed, signed at the colophon by Hammond.

Provenance: Elegant calligraphic bookplate of Norman J. Sondheim, American collector of fine press books.

◆ *Grabhorn Bibliography* 481; Howes D521; not in Flake & Draper. Publisher's quarter red morocco and printed paper-covered sides in red, black, and cream, spine with gilt-stamped leather title-label; edges and extremities lightly rubbed. Front pastedown with bookplate as above. Pages and plates crisp and clean. A nice copy of a handsome and significant book. (30530)

The Art of the Printed Book

Duncan, Harry. Doors of perception: essays in book typography. Austin, TX: W. Thomas Taylor, 1983. 8vo (23.2 cm, 9.2"). [2], 99, [3] pp. **\$150.00**

◆ **First edition:** Essays on book design and printing by a famed typographer, book designer, and hand-printer. This is one of 325 copies (300 for sale) printed; the edition was designed by Carol J. Blinn at Warwick Press, printed by Daniel Keleher at **Wild Carrot Letterpress**, bound by Sarah Creighton and C.J. Blinn in quarter olive Niger goatskin and paste paper-covered sides (paper made by Blinn), and **signed at the colophon by the author.**

Provenance: Though without indicia, from Andrew Hedden's collection.

◆ Binding as above, in original terra-cotta paper-covered slipcase; leather very gently sunned, slipcase with lower open edge rubbed and one side with small unobtrusive mark, otherwise clean. An attractive copy. (30560)

From the Friends of B.R.

Duschnes, Philip C. Bruce Rogers: a gentle man from Indiana. [Lunenburg, VT]: The Stinehour Press, [December] 1965. 8vo (23 cm, 9.05"). 25 pp. **\$25.00**

◆ In this address to the 25th Annual Meeting of the Friends of the Brown University Libraries, 25 March 1963, bookseller Philip C. Duschnes shares fond memories of his friend Bruce Rogers (1870–1957), the great American typographer.

This edition was limited to 750 copies privately printed at **the Stinehour Press** in December 1965 for the friends of Philip and Fanny Duschnes, using Rogers' Centaur types in black with a few red accents. An inserted facsimile of a Stowaways club "invitation" of the 1920's lists B.R. as "Typster," his self-styled moniker; the text concludes with a facsimile of B.R.'s personal envelope, "with his own bust and profile the same purple color and size and style as the George Washington oval stamp on the self-stamped envelope."

Provenance: "Bequeathed to the Library of Purdue University by the late Bruce Rogers" (bookplate, inside front cover, **designed by Rogers himself** for his alma mater).

◆ *Work of Bruce Rogers*, 467 (bookplate). Brown paper wrappers, title printed in black within a russet and brown ornamental border (designed by Rogers?). Pristine, in a mylar wrapper, and good reading. (30534)

Welsh Fine Press Printing – Welsh Autobiography *IN* Welsh

Edwards, Owen. Clych atgof penodau yn hanes fy addysg. Newtown, Montgomeryshire, Wales: Gwas Gregynog [The Gregynog Press], 1933. 8vo (21.9 cm, 8.6"). [10], 95, [3] pp.; illus. **\$325.00**

◆ First edition thus: Printing from the **Gregynog Press** of the memoirs of Sir Owen Morgen Edwards, *a.k.a.* Ifan ab Owen Edwards, filmmaker and founder of Urdd Gobaith Cymru, the Welsh League of Youth. Originally published in 1921, the work — entirely in Welsh, with a title that translates into English as *The Bells of Memory: Chapters in the Story of My Education* — appears here printed on heavy handmade paper with deckle edges, illustrated with a frontispiece and eight sepia-toned, wood-engraved decorative capitals done by William McCance (who also accomplished the printing), and was bound at Gregynog in Welsh sheepskin with a brown-stamped design of intersecting rules on the covers. This is **numbered copy 100 of 400 printed by the important Welsh press.**

Provenance: Front pastedown with bookplate of Norman J. Sondheim, the collector of press books.

◆ Welsh sheepskin as above, the soft leather showing light (expectable) rubbing to edges and spine, with small spots of discoloration. A very little light foxing, most leaves clean. A nice copy of an uncommon item. (30616)

"A Vague Astronomy of Shapeless Pistols"

García Lorca, Federico. Romance de la Guardia Civil Española. The ballad of the Spanish Civil Guard. Newark, VT: Janus Press, 1974. Narrow folio (29.5cm; 11.5"). [24] pp. (on double-leaves). **\$150.00**

◆ This *livre d'art* contains nine woodcuts by Jerome Kaplan illustrating Lorca's 1928, sombre and classic poem, here offered bilingually with Albert L. Lloyd's 1962 translation printed interlinearly in gray ink while the Spanish is in black. Designed and printed in an edition of 300 numbered copies by Claire Van Vliet at **the Janus Press** in Vermont, its typesetting is by Nancy Boylen and binding by Jim Bicknell. The paper is Mohawk Superfine Vellum and the type 18-point Monotype Spectrum. This is copy 274.

Provenance: Again, though without indicia, the Hedden collection.

◆ Fine, *Janus Press 1955–75*, p. 42. Publisher's gray cloth with paper spine label. Fine copy. (30523)

A Keleher–Chandler Fine Press Collaboration

Glotzer, David. Occasions of grace. Poems. Boston: The Heron Press, 1979. 8vo (20.8 cm, 8.2"). Frontis., [26] pp. **\$125.00**

◆ **First edition:** Produced by the exceptional letterpress printer Dan Keleher (now operator of the Wild Carrot Letterpress) at the **Heron Press** in a limited edition of 225 copies, with a wood-engraved frontispiece portrait done by Bruce Chandler and printed directly from the blocks. The present example is one of **25 special copies** printed on mouldmade Frankford Rough paper and **signed by the author at the colophon** under the Heron Press emblem rendered in blue (as are elements of the frontispiece and title-page).

Binding: Publisher's quarter black morocco with deliberately distressed grey and cream marbled paper-covered sides, spine gilt simply DG, BC, HP; by the Gray Parrot Bindery.

◆ Spine gently faded; pages clean. (30603)



The First Gruffyground–Janus Collaboration

Gunn, Thom. The missed beat. Newark, VT: The Janus Press, 1976. 8vo (23.5 cm, 9.25"). [16] pp.; illus. **\$450.00**

◆ First edition of Anthony Baker and the Gruffyground Press's "first serious publication": a collection of poems — including two making their first published appearance here — from the author of *The Man With Night Sweats*. Predating Gunn's switch to free verse, these poems are gathered in a thoughtfully and artistically handmade volume, illustrated with a wood engraving by Simon Brett (printed in pale green on the title-page and in black on a later page, from the artist's original block). The text is handset Monotype Times New Roman printed on French-folded Okawara paper with deckle edges, done by ♣ **Claire Van Vliet at the Janus Press** for Anthony Baker at the Gruffyground Press.

This is one of 50 copies printed under the Janus Press imprint and hardbound, out of a total edition of 220 (the remaining 170 copies for Gruffyground and bound in wrappers), being ♣ **signed at the colophon by the author**.

Binding: Quarter gray book cloth and Verona Verde Fabriano paper–covered boards decorated with sap-green stripes printed from a woodblock carved by Van Vliet, per Fine; spine with printed paper label. Matching slipcase by James Bicknel.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ *The Gruffyground Press: A Bibliography 1972–2010*, 3C (and p. 7); Fine, *Janus Press 1975–80*, 37. Binding as above. Clean, fresh, unworn copy. (30605)

"Waves Break Where the Seagulls Glide"

Henri, Adrian. Lowlands away. Bath, UK: The Old School Press, [Spring] 2001. 4to (26.7 cm, 10.5"). [15] ff.

\$90.00

◆ A collection of poems, of which some were first published by Adrian Henri (1932–2000) in *Liverpool Accents* (1996), this is fourth in a series of works by six contemporary British poets published by the ♣ **Old School Press**. The author's note says that "Lowlands Away" was commissioned and set to music by Richard Gordon-Smith for the Royal Liverpool Philharmonic Orchestra.

Illustrated with ♣ **eight pastels in color** by the author, printed by Adrian Lack at the ♣ **Senecio Press**, this is copy 46 in a limited edition of 280 set in Monotype Gill Sans 262 cast by Harry McIntosh on heavy Rivoli paper. It was bound by Rachel and Richard James in quarter bright yellow fine-grain cloth with the title gilt-stamped not on the spine but along the line of its cloth on the hand-made light green Larroque paper covering the boards; black Canson was used for the endpapers. Copies 241–80 were reserved for binders in sheets.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Binding as above. Pristine in a mylar wrapper. (30558)

"Afterwards I Lived Very Well at Mine Own Ease"

[Hurtado de Mendoza, Diego]. The pleasant history of Lazarillo de Tormes. Newtown, [Powys]: Gwasg Gregynog, 1991. 8vo (27 cm; 10.5"). 115, [1] pp. **\$175.00**

◆ David Esslemont's ♣ **Gwasg Gregynog** press selected David Rowland's 16th-century translation for this handsome and delightfully illustrated edition of the classic work credited with giving birth to the genre of the picaresque novel. The illustrations are wood engravings by Frank Martin, some in color, some in black and white; the text was edited by Gareth Alban Davies, who modernized the text "preserving as much as possible the original's characteristic verbal forms." Because of this work's anti-clericalism, it was placed on the *Index Librorum Prohibitorum* in 1559 and allowed to circulate openly in Spanish only in expurgated form until the 19th century. ♣ **The banned chapters are present here.**

The edition was limited to 300 copies, with 80 bound in quarter leather numbered in roman numerals, 200 hundred in quarter cloth numbered in arabic numerals, and 20 in sheets numbered 201–20. The typeface is handset Monotype Garamond, the paper is mould-made Serkall, and the binding was done at the Press.

This is copy 112, bound in quarter cloth.

◆ Publisher's quarter caramel cloth with illustrated paper over boards. Very good condition. (30498)

"A Remarkable Piece of Apparatus . . ."

Kafka, Franz. In the penal colony. South Portland, ME: The Limited Editions Club, 1987. 8vo (26.5 cm, 10.5"). 53, [5] pp.; illus. **\$300.00**

◆ Starkly handsome Limited Editions Club production from especially good designers and presses: Translated from the German by Willa and Edwin Muir, Kafka's disturbing short story appears here in a volume designed by Benjamin Shiff, set in monotype Walbaum at the Out of Sorts Letter Foundry in Mamaroneck, NY, printed on mould-made Magnani paper at the ♣ **Shagbark Press** in Maine, and hand-sewn and hand-bound by Carol Joyce. The work is illustrated with four dark, abstract lithographs done by painter Michael Hafftka and printed on hand-made Japanese paper. This is numbered copy 538 of 800 printed, being ♣ **signed at the colophon by the artist**.

Binding: Parchment paper–covered limp boards with sewing bands left visible, in original tan linen cloth–covered clamshell case with printed paper spine label.

◆ Bound and cased as above, clamshells being unusual for the LEC. A clean, crisp copy in excellent condition. (30564)

***We are presently cataloguing a large number of LECs
at all price levels and in remarkably good condition.
Please let us know if you are interested!***

Inspired By Dostoyevsky

Kalashnikov, Anatolii Ivanovich. The Dostoyevsky Suite. Ten wood engravings by Anatolii Ivanovich Kalashnikov Re (Hon.), with an introduction by W.E. Butler. London: The Primrose Academy, 1994. 4to (26.1 cm, 10.3"). [3], 1, [5], 2–10, [1] f. **\$250.00**

◆ This slender volume contains **☛ ten wood engravings printed in color and one in black and white** by the illustrator Kalashnikov (1930–2007), who, inspired by Dostoyevsky's works, created “amongst the finest 'avant-garde' wood-engravings produced in the former Soviet Union.” The title-page is printed in both English and Russian on facing pages, with the artist's autobiographical essay, also in English and Russian, preceding the illustrations. 135 copies were typeset by Speedspools, Edinburgh, and printed by Sebastian Carter at the **☛ Rampant Lions Press** on Zerkall mould-made paper. This is copy no. 40, and is **☛ signed by the artist and the author** below the colophon.

Binding: By The Fine Bindery, Wellingborough, in quarter brown cloth over patterned paper boards in salmon and rust, featuring a design from a block by the artist, with title gilt to spine.

◆ Binding as above. Pristine, in the publisher's matching salmon slipcase. (30592)

“A Terrible Desperation in His Gaiety”

Kennedy, X.J. Celebrations after the death of John Brennan. [Colophon: Lincoln, Mass.: Penmaen Press, [1974]. 8vo (23.5 cm.; 9.25"). [12] ff. **\$75.00**

◆ John Brennan (1950–73) was a student at Tufts University, where Kennedy taught, who committed suicide. This volume of poems exploring Kennedy's feelings about the death and people's reactions to it are here in their first edition, “limited to 326 [copies], with 300 for sale numbered 1–300” (colophon). Michael McCurdy provided three wood engravings: one small one on the title-page, and two full-page images. This is number 46, from the **☛ Penmaen Press**, signed by both the author and artist.

◆ Publisher's quarter cream cloth with blue paper sides over boards. Blue dust jacket printed in black and red; original slipcase covered in same cloth as the spine of the binding (most copies lacking this). A fine copy. (30483)

The Intersection of Art, Language & Location — One of 30 Copies A Great Project & a Great “Don't You Wish You'd Been There” Story

Kinal, Destiny, et al. Entre deux rivières — Between two rivers. [Montolieu, France]: Waverly Ecole des Arts Vivants, [2000]. Oblong 8vo (16.6 cm, 6.5"). [20] pp.; illus. **\$750.00**

◆ “Produced through a collaboration of artists and writers during the Mothertongue/Terroir program, summer of 2000” — a group effort arising from a workshop held in Montolieu, France's book village. The participants were Popahna Brandes, Mollie Favour, Deborah Gillespie, Marc Guillet, Toke Hoppenbrouwers, Destiny Kinal, Ryan Kinal, Christine Kravetz, Carole Maso, Daryl Tanner, Ineke van der Heije, and Jocelyn Webb; over the course of just six days, the writers (led by Maso), artists (led by Favour), and book artists (led by Webb) jointly produced this striking letterpress volume illustrated with **☛ five relief sandragraph prints** rendered in red or gold inks.

☛ **This is numbered copy 23 of only 30 printed.**

Binding: Brick red Thai Mango handmade paper, Oriental-sewn with black silk, front cover with printed paper label, endpapers of printed Japanese paper in grey, ochre, black, and gilt.

◆ Binding as above, very slightly worn at extremities. An artistic and ambitious project, richly executed. (30620)

In Search of a Spanish Barber's Basin — Nice California Provenance HERE

King, Clarence. The helmet of Mambrino. San Francisco: The Book Club of California, 1938. 12mo (20.3 cm, 8"). xx, [2], 21, [3] pp. **\$100.00**

◆ Originally composed as a letter to King's friend, the “Bachelor of San Francisco,” and first published in *Century Magazine* in 1886, this delightful tale was inspired by Cervantes and his account of Don Quixote's encounter with the legendary helmet of the Moorish king; Francis P. Farquhar introduces it here. The present example is **☛ one of 350 copies printed at the University of California Press for the Book Club of California.**

Prior to this edition, the story — which opens with a recollection of an encounter in San Francisco — had only appeared in book form once before, in 1904.

Provenance: Front free endpaper with inked gift inscription from historian Carl Wheat, author of *Mapping of the Trans-Mississippi West*, to Joe Blumenthal (of Spiral Press fame), a “fellow member of WOOFFB.”

◆ Publisher's quarter vellum and marbled paper-covered sides, spine with gilt-stamped author/title; minimal shelfwear to outer corners. A fresh, clean copy with an interesting inscription. (30622)

“Virginia Woolf Has Come between You & T.S. Eliot”

Kirkup, James. Figures in a setting. Bath, UK: The Old School Press, 1996. 4to (26.8 cm, 10.6"). [12] ff. **\$75.00**

◆ A fellow in the Royal Society of Literature since 1962, James Kirkup (1918–2009) was a prolific poet whose works include, in addition, novels, plays, and autobiographies. (Our caption is from the poem, “Vivienne at Rodwell, 1932.”)

Illustrated with **☛ six line blocks** from original drawings by John Watts, this is copy 46 in an **☛ Old School Press** limited edition of 215 (186–215 reserved for binders in sheets), machine set in Monotype Centaur by Peter J. Sanderson on heavy Zerkall paper and **☛ signed by the author and the artist** on the last leaf. It was bound by Rachel James in quarter bright yellow fine-grain cloth with the title gilt-stamped not on the spine but along the line of its cloth on the hand-made grey-blue Larroque paper covering the boards; black Canson Mi-Teintes was used for the endpapers.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Binding as above. Pristine in a mylar wrapper. (30561)

BIBLIO-BEDTIME READING — WOOLLY WHALE

Klinefelter, Walter. The Fortsas bibliohoax. With a reprint of the Fortsas catalogue and Bibliographical notes and comment by Weber de Vore. New York: Press of the Woolly Whale, 1942. 8vo. [6], 71, [3] pp. **\$70.00**

◆ The Whale's very handsome edition of one of the most substantial treatments of this famous and elaborate auction hoax. Including bibliographical descriptions of the catalogue, its subsequent printings, and the literature on the affair, it is limited to 200 copies, printed in Centaur types on rag paper, and bears a title-page decoration by ♣ **Fritz Kredel**.

The Fortsas hoax is legendary for having fooled many renowned collectors and dealers near the mid-point of the 19th century (1840, to be precise) into travelling to the small town of Biche, Belgium for an auction of unique books that were bibliographically unknown!

◆ Publisher's quarter cloth and decorated boards, front cover showing one faint crescent of soil; top edge gilt, a touch soiled near spine, fore-edges untrimmed. Map endpapers. A copy not quite perfectly fresh but very nice. (28319)

A Bruce Rogers Printing of an Interesting Americanum

Knight, Sarah Kemble. The journal of Madam Knight. Boston: Pr. by Bruce Rogers for Small, Maynard & Co., 1920. 8vo. Fold. map, xiv, 72, [2] pp. **\$37.50**

◆ First-person account of a 1704 journey from Boston to New York — an unusual voyage for a woman to undertake at that time. The "introductory note" here is by George Parker Winship and the text was ♣ **elegantly printed by Bruce Rogers** at, according to the colophon, the press of William Edwin Rudge in New York; the edition was of 525 copies.

Provenance: Front pastedown with armorial bookplate of notable book collector Edward Hubert Litchfield.

◆ Howes K217. Publisher's quarter navy cloth and floral-printed white, red, and blue cloth, spine with printed paper label; spine extremities very slightly rubbed. Front pastedown with bookplate as above. Edges uncut. Map clean. (29709)

Still Thoughtful — Still Thought-Provoking

Lippman, Walter. The scholar in a troubled world. An address delivered as the Phi Beta Kappa oration at the commencement exercises of Columbia University May 31, 1932. New York: Press of the Woolly Whale, 1932. 8vo. [40] pp. **\$25.00**

◆ One of three hundred copies printed and privately distributed.

◆ Metallic marbled paper-covered boards, front cover with printed paper label. Clean and pleasant, in original glassine dustwrapper remarkably intact. (29077)

Amor Vincit Omnia

Manzoni, Alessandro. I promessi sposi (The betrothed). Verona: Printed for the members of the Limited Editions Club at the ♣ **Officina Bodoni**, 1951. 4to (26.7 cm, 10.5"). XI, [3], 676, [3] pp. **\$100.00**

◆ Set near Lake Como in 1628–30, *I promessi sposi* is the story of Renzo and Lucia, lovers who struggle to marry despite the cruel interventions of a corrupt baron and the outbreak of war, famine, and plague. First published in 1827, this classic tale of love's triumph is regarded as ♣ **Italy's first historical novel**, a literary masterpiece that also, by its brilliant use of that vernacular, set the Florentine dialect as the basis of the modern Italian language.

This is a revised version of the 1844 translation with an introduction by Ronald H. Boothroyd, designed by Giovanni Mardersteig using monotype Garamond on Fabriano paper and ♣ **50 wood-engraved illustrations** newly engraved for this edition by Bruno Bramanti from originals by Francesco Gonin commissioned by the author in 1840. Just 1500 hundred copies were printed and bound at Officina Bodoni in Verona, of which this is no. 604; it was ♣ **signed by the engraver and the printer** below the colophon.

Binding: Quarter natural Italian linen over paper boards decorated in an all-over russet-colored leaf and dot pattern, title gilt on gray linen spine label. In original plain paper dust jacket and with publisher's black box.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ *Bibliography of the Fine Books Published by the Limited Editions Club*, 217 ("half natural Italian linen"). Bound as above; jacket lightly sunned and a little chipped at spine, box much abused and, though repaired, showing it. Spine of volume a bit darkened and with an old spot; text very fresh and clean. (30542)

Cockney "Mar"

Mar. [New York: Press of the Woolly Whale, ca. 1934?]. 8vo. [8] pp. **\$15.00**

◆ Uncommon: An unattributed bit of verse in Cockney dialect, in which a young man meets his prospective mother-in-law for the first time.

◆ Sewn octavo French fold. Fine and unopened. (24548)

Yeats, Lawrence, Sassoon, Wharton, Sackville-West, & Many Others

Marsh, Edward, compiler. Edward Marsh's little book: reproduced in facsimile. Eton [Windsor], Eng.: Eton College, 1990. 12mo (18.5 cm; 7.25"). 2 vols. I: 45, [1] pp., [1] f. II: 165, [11] pp., ill., facsims. **\$250.00**

◆ Sir Edward Marsh (1872–1953) was a patron of the arts, secretary to numerous prime ministers (most especially Winston Churchill, serving him long before his residence at 10 Downing Street), and a quiet but powerful member of

London's homosexual community. Beginning in 1912 and continuing until the late 1940s he kept a small volume in which he asked poets to pen one of their poems. The first was Thomas Hardy and the last was C. Day Lewis, and in between were Kipling, Gosse, Edith Wharton, T.E. Lawrence, D.H. Lawrence, Gogarty, Vita Sackville-West, Lytton Strachey, Sigfried Sassoon, John Masefield, and 87 others. The manuscript now lives at Eton.

The poems, presented in full-color facsimile, are accompanied by a companion volume bearing an introduction by John Julius Norwich and a list of all the contributors to Marsh's "little book" with brief biographies. Edited by Michael Meredith, the volumes were "[d]esigned by Humphrey Stone. The facsimile reproduced and printed by Adrian Lack at the **Senecio Press**, Charlbury, Oxford on acid free Arjomari Rivoli paper. [with] Typesetting by Character Graphics, Taunton. Bound by The Fine Bindery, Wellingborough."

Limited to 626 copies, 26 being specially bound and signed. This is copy 46 of the 600 copies bound in quarter morocco.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Publisher's quarter reddish-brown morocco with green paper sides, top edges gilt. Housed in the publisher's open-back slipcase, small part of one lower seam starting to crack; else fine. Books, lovely. (30550)

"Hello Wet Prayer That Would Not Burn"

Matthews, William. Without a mouth: [poems of one line]. [Baltimore?: Penyeach Press], © 1972. Oblong 12mo (11 x 22 cm; 4.25" x 8.5"). [16] ff. **\$65.00**

◆ Bruce H. Guernsey hand-set this collection of one-liners, printed on bright yellow paper in an edition limited to 60 copies from the **Penyeach Press**, of which this is number 8.

The author **signed below the colophon**; drew a smiley-face **without a mouth/smile** on the title-page; and inscribed the book "For Mark/ 16 Aug 72/ Bill," in black marker. Some of the poems had appeared previously in various magazines.

◆ Sewn with yellow thread in publisher's bright blue wrappers, with title, author, and abstract face in black on front cover. Wrappers and contents a bit bent from storage, else fine. In mylar wrappers. (30513)

Irish Book Arts

Miller, Liam. The Dun Emer Press later the Cuala Press. New York: The Typophiles, 1974. 8vo. 131, [1] pp.; illus.

\$35.00

◆ Account of the famed Irish press: One of 500 copies printed by Liam Miller and printed at the **Dolmen Press** in Dublin, with a list of the books, broadsides, and other pieces printed at the press, and a preface by Michael B. Yeats.

◆ **An additional printed spine label and "Lady Emer" pressmark label (the latter in black and dark red) are laid in.**

◆ Publisher's printed paper wrappers, back upper corner slightly bumped and back cover with faint smudges, otherwise only minimally worn. Pages clean and crisp. (29713)

A Nonesuch Anthology

Moore, George, ed. Pure poetry: An anthology.... [London]: The Nonesuch Press, 1924. 8vo. 10 pp., [1] f., 128 pp., [2] ff. **\$100.00**

◆ The first of Moore's three Nonesuch volumes. Designed "for poets and students of poetic theory," this ranges "from Skelton to Swinburne by way of Shakespeare, Blake, Landor, Tennyson, Poe and William Morris." Limited to 1250.

◆ McKitterick/Rendall/Dreyfus 16. Quarter parchment with grey Ingres paper-covered boards; vellum soiled, covers age-toned, corners bumped. Title in gilt running down the spine. Two bookplates on front pastedown of volume. (4812)

"Happy Alphabet to All, & to All a Good Write!"

Morice, Dave. A visit from St. Alphabet. West Branch, IA: The Toothpaste Press, 1982. 12mo. [24] pp.; illus.

\$15.00

◆ Alphabetically themed "Night Before Christmas" homage from the **Toothpaste Press**, illustrated with clever color-printed drawings. This is the second printing, limited to 2,000 copies.

◆ Sewn in publisher's red paper wrappers, clean and unworn, with nearly indiscernible darkening around edges of front wrapper. A very nice copy. (25185)

"Guilford & Green May Be Strange Bedfellows"

Morris, Henry. Guilford & Green. [North Hills, PA: Bird & Bull Press, 1970]. 8vo (24.5 cm; 9.625"). [1] f., 88 pp., [2] ff. (two leaves not counted in pagination), 4 facsim. tipped-in (part fold.), illus, port. **\$300.00**

◆ A curious and complicated volume from the **Bird & Bull Press**. It is divided into two parts, each independent in almost every way of the other and each with a very formal sectional title: Part 1: A visit to **Hayle Mill** [an English firm making fine artists' papers from 1808 to 1987], written from notes made during a visit to J. Barcham Green, limited, by H. Morris; part 2: Dear friend at home; letters written by Nathan Guilford on a journey to Kentucky [where he meant to establish a law practice] in 1814, with an introduction by W. Bell, Jr.

The over-all title of this work is taken from the half-title-like leaf preceding the sectional title of part I; part I includes **correspondence with William Morris**.

The edition was limited to 210 copies, this being copy 152, printed using Baskerville types. Part 1 is on Jack B. "Green's hand made Royal, and 'Hayle Mill' is printed on hand made 'Bird & Bull Royal'" paper. Contained in a pocket of the dust wrappers is a sample of "the paper originally made for covering the sides of the book [but which] was found unsuitable."

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Publisher's quarter cranberry-colored calf with decorated paper over the boards, in a cream-colored paper wrapper.

A Nonesuch Ephemera

Nonesuch Press. Nonesuch news. Number five, July, 1939. New York: [Random House], 1939. 8vo. 12 pp. **\$12.00**

◆ The American issue. Advertising ten great French romances.

◆ Dreyfus, *History of the Nonesuch Press*, P48. Self wrappers; top edge creased. (30572)

***We have a quantity of UNCATALOGUED Small Press Ephemera
available for browsing here at the shop – come see us!***



Kings, Bards, Drunkards, & Beauteous Maidens – Welsh Myths from a Welsh Press

Peacock, Thomas Love. The misfortunes of Elphin. [Newtown, Montgomeryshire, Wales]: The Gregynog Press, 1928. 8vo (24.5 cm, 9.6"). [4], 119, [1] pp.; illus. **\$350.00**

◆ Fine press printing of a Welsh lore-inspired novel of Arthurian Britain, originally published in 1829 with this being the **first illustrated** edition. The elegant volume was printed by Robert Ashwin Maynard at **Gregynog** on heavy paper with deckle edges, decorated with strongly delineated wood-engravings done by Horace Walter Bray. The present example is numbered copy 138 of 250 printed.

Provenance: Front pastedown with calligraphic bookplate of Norman J. Sondheim.

◆ *NCBEL*, III, 701; Harrop, *Gregynog Press*, 12. Publisher's cobalt blue and black patterned cloth with violet buckram shelfback, spine with gilt-stamped title; spine gently sunned, upper front corners bumped. Front pastedown with bookplate as above. Clean. **A pleasing bit of Arthuriana, and of Welsh history.** (30595)

"A Thoroughly Enjoyable Romp & Delightful to Engrave!"

Petronius Arbiter. Fragments from the Satyricon. London: The Primrose Academy, © 1999. 8vo (26.6 cm, 10.5"). [40] pp.; 15 plts. **\$250.00**

◆ Uncommon: 15 boisterously naughty wood engravings by Hilary Paynter, interspersed with brief snippets of text from the ribald classic (in John P. Sullivan's English translation). Paynter, the chairman of the Society of Wood Engravers, was inspired by the fragmented nature of the text, and says that "some of the prints reflect this fragmentation: this reconstruction and repetition . . . there appears to be continuity but you cannot even be sure if the same persons are involved let alone who is doing what and to whom," (pp. 5/6).

The work was printed at the **Rampant Lions Press** for the Primrose Academy (*a.k.a.* Primrose Hill Press) on Zerkall mould-made paper, and bound by the Fine Bindery, Wellingborough. Numbered copy 49 of 135 printed, this was **signed at the colophon by the artist.**

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Publisher's mulberry paper-covered boards with black cloth shelfback, covers with pictorial title black-stamped; spine with gilt-stamped title. In original matching slipcase, clean, crisp. A beautiful copy of this scarce work. (30582)

Sophocles Adapted

Post, Desmond. Antigone. Bath, UK: The Old School Press, 1996. 4to (26.7 cm, 10.5"). [15] ff. **\$75.00**

◆ Illustrated with **five woodcuts** from the original cherry blocks by Inger Lawrance, this poem based on the Theban play by Sophocles is here set forth in copy 46 of an **Old School Press** limited edition of 112, which has been **signed by the author and the artist** below the colophon. Set in Perpetua from Stephenson Blake and printed on heavy Zerkall paper, the edition was bound by Rachel James in quarter bright yellow fine-grain cloth with the title gilt-stamped not on the spine but along the line of its cloth on the hand-made rose-colored Larroque paper covering the boards; black Canson Mi-Teintes was used for the endpapers. Copies 101–12 were reserved for binders in sheets.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Binding as above. Pristine in a mylar wrapper. (30562)

"O Wear My Gingham with a Difference"

Reynolds, Tim. Que. Cambridge, MA: Halty Ferguson, 1971. 8vo (19.8 cm, 7.8"). 58, [6] pp. **\$100.00**

◆ First edition: Fine press printing of these poems, some Spanish-inflected, from a beat poet widely acclaimed in the 60s and 70s, whose works appeared in *The Antioch Review*, *The Atlantic Monthly*, *Harper's*, *Poetry*, and elsewhere. This is numbered copy 14 of 150 special copies (printed on Fabiano text and bound in full linen), and it was **signed by the author at the colophon.**

◆ Publisher's cream linen-covered boards, spine with printed paper label; boards very slightly sprung, board edges with faint spots of foxing. A clean, crisp, fresh copy. (30614)

“True Poetry Forever Lasts”

Ronsard, Pierre de. Songs & sonnets ... Selected & translated into English verse by Curtis Hidden Page. Boston: Houghton Mifflin & Company, [May] 1903. 8vo (19.2 cm, 7.6"). xxxvi, 137, [2] pp. **\$125.00**

◆ This collection of poems on love, nature, and poetry itself begins with biographical notes. The Renaissance “Prince of Poets,” Ronsard (1524–85) was the “favorite and friend of six successive [French] kings,” with patronage from queens and princesses to match. Many editions of his works appeared before 1623, and one in 1629; however none came forth again until 200 years later, when interest in 16th-century poetry was revived by Sainte-Beuve, Blanchemain, et al.

This edition was designed by the great American typographer (or “typster,” as he labeled himself) • **Bruce Rogers**, and he left his mark on its final page; it was limited to 425 copies printed at the Riverside Press in Cambridge, MA. Bound in maroon paper-covered boards with a white paper spine label printed in black, this is copy 405 and is in its original dust wrapper and with its box, being • **rare thus**. The spare label is tipped in at the back.

Provenance: Though without indicia, from Andrew Hedden’s collection of press books and *livres d’artiste*.

◆ *Work of Bruce Rogers*, 101. Bound and in its box as above; dust jacket and box label sunned, box edges rubbed. The pristine text, which can be read with enjoyment by peeping, is • **unopened and uncut**. (30539)

“The Future is Growling Behind the Sun”

Deluxe Copy – Signed Original Prints

Scholder, Fritz. Live dog/evil god. [colophon: Munich, Germany & Tucson, Ariz.: Nazraeli Press, 1992]. Narrow folio (28 x 13 cm; 11.125" x 5.125"). [16] ff. **\$450.00**

◆ Native-American artist Fritz Scholder (1937–2005) in 1991 began a series of artist's books with *Afternoon Nap*. These were published by Nazraeli Press in Munich but the actual printing and binding were done elsewhere, as here: This early entry in the series “was written in Munich in 1991. The images were completed in 1992. The original cliché-verres were printed in the Killitype process by James Hajicek. These were reproduced in duotone lithograph by Fabe Litho Ltd. of Tucson, Arizona. Typographic design by William R. Laws. Coptic-stitched hand-binding by Wyvern Ltd., of Tucson” (colophon).

This is copy 44 of a deluxe limited edition of 50 copies containing “a suite of ten original prints by Fritz Scholder, hand-printed in the Kallitype process on Rives BFK by James Hajick, and each signed by the artist.”

◆ The book and the added material of the limited edition housed in a red cloth clamshell box with the artist's signature artfully reproduced on a rectangle of gold cardstock and adhered to the front of the box. All items in fine condition. (30503)

“I Can Tell of Myself a Tale That Is True”

The seafarer. Lexington, KY: King Library Press, 1975. Small 4to (26.5 cm; 10.5"). [8] ff. **\$450.00**

◆ George T. McWhorter's translation of the Anglo-Saxon lyric poem known as “The Seafarer”: the original was recorded in the famous Exeter Book, the 10th-century anthology of Anglo-Saxon poetry. This edition from the • **King Library Press** was printed in only 100 copies in Hammer Samson uncial type accomplished in black and red, with “composition / presswork / binding by David Oldham, Carolyn Whitesel, and Sallie Ruff (apprentices to Carolyn Hammer and Margaret Williams)” as per the colophon. The medieval birds on the title-page, cover, and wrapper were drawn by Calvert Guthrie.

Although it is not mentioned in the colophon, it was recounted in a prospectus that only 80 copies were for sale, of which five had the title-page hand-colored stained glass-style and illuminated. This is the regular issue, being copy number 24, and it is • **signed by the translator as the special issue is NOT!**

Provenance: Though without indicia, also from Andrew Hedden’s collection.

◆ Casebound in boards covered with gray and white marbled paper and with a matching dust jacket. Excellent condition. (30520)

“Love Once Engraved in the Heart Can Never Be Erased”

Singer, Isaac Bashevis. The golem. New York: Farrar Straus Giroux, © 1982. 8vo (22.3 cm, 8.75"). Frontis., [10], 10 pls. (incl. in pagination). **\$200.00**

◆ Limited edition printing of the first English-language edition of Singer's classic tale of Jewish persecution and perseverance, appealingly illustrated by Uri Shulevitz. Both • **author and illustrator signed** the limitation statement here, with this being • **numbered copy 5 of only 450 printed**.

Provenance: Though without indicia, from Andrew Hedden’s collection.

◆ Plain brown cloth, spine with gilt-stamped leather title label, in publisher's tan paper-covered slipcase. Clean and unworn; slipcase showing only one tiny scuff at head, book pristine. (30533)

Labor of Love

Smith, Amanda. Sunday's supper. [Highland Heights, KY]: Jean Zimmerman, 2001. 4to (23.5 cm, 9.25"). [24] pp.; illus. **\$300.00**

◆ Handsome *livre d’artiste*: a gathering of prose poems evoking the emotions underlying the everyday lives of women and girls, with 10 rough-hewn illustrations printed in rich chocolate brown from hand-cut linoleum blocks by Jean Zimmerman. She also designed the volume, set its text in 10-point Garamond and 18-point Spartan, and printed it on French-folded Mohawk Superfine Text paper on a Vandercook SP-15 at Northern Kentucky University.

• **This is numbered copy 12 of only 60 printed, with Zimmerman's signature at the colophon.**

Binding: Five-hole Asian-style stab binding with hinge fold, the beige silk-covered boards tied with brown cord, front cover with title printed in brown.

- ◆ Binding as above. A pristine copy. (30619)

“A Haven of Peace in a Distracted World”

Spaulding, Thomas M. The Literary Society in peace and war. Washington; Menasha, WI: Privately printed by George Banta Publishing Co., 1947. 8vo. 37, [1 (blank)] pp. **\$35.00**

- ◆ This edition is limited to **150 copies**; our caption quotation appears on p. 1. With members listed on pp. 23–37.
- ◆ Publisher's cloth, lettered in gilt on the front. Near fine. (26702)

Unattributed & UNCUT

Spring song. New York: Press of the Woolly Whale, [ca. 1934?]. 8vo. 8 pp. **\$15.00**

- ◆ Uncommon: An unattributed bit of facetious verse in dialect.
- ◆ Sewn octavo French fold. Fine and unopened. (24550)

Fine Press Edition — Tales of Family Life

Stegner, Wallace. Two rivers. Covelo, CA: The Yolla Bolly Press, © 1989. 8vo (25.5 cm, 10.1"). xvii, [1], 91, [3] pp. **\$325.00**

◆ Seven short stories from a Pulitzer Prize-winning author: “The Blue-Winged Teal,” “Two Rivers,” “The Volunteer,” “The Sweetness of the Twisted Apples,” “Impasse,” “The City of the Living,” and “The Traveler,” with decorative hand-made paper inserts between the stories. This is the first book in the “Storytellers” series from the acclaimed **Yolla Bolly Press**; 255 copies were printed, of which this is numbered copy 114.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Publisher's olive green paper wrappers in cream, green- and blue-printed hand-made paper dust wrapper, in original cream slipcase; slipcase showing minimal wear at lower edges; volume clean/crisp. An excellent copy. (30536)

Modern Fiction — Special Copy

Steiner, Robert. Passion. Lincoln, MA: Penmaen Press, Ltd., ©1980. 8vo (23.6 cm, 9.25"). 53, [3] pp. **\$45.00**

◆ First edition: Series one, number two in the “Penmaen Fiction” series, with a wood engraving by Berta Golahny. This unconventional novella was edited by Michael Peich and designed by Michael McCurdy, the author and illustrator who ran the **Penmaen Press**. The copy is no. 50 of 1000 printed, the present example being **one of 300 specially bound copies signed at the colophon by the author and artist**.

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

- ◆ Publisher's half tan cloth with tan and mauve printed-paper sides, gilt spine title. Clean, tight, attractive. (30602)

“Exemplars of Artistic & Political Courage & Commitment”

Strauss, David Levi. Leon Golub [and] Nancy Spero. New York: Roth Horowitz, 2000. 12mo (20.5 cm; 8.125"). 31 pp. (some blank), 6 plates (2 fold.), 1 counted in the pagination. **\$600.00**

◆ An illustrated study of this American (though at times expatriat) activist artist couple. Printed entirely in red with full color illustrations at **the Stinehour Press** and limited to 125 copies, 10 of which were specially bound and issued with an original drawing. This is number 42 of the 115 regular issue, signed by the author and the artists.

◆ **The spine title reads, “Fighting is a dance, too.”**

◆ Publishers' white vellum lettered in black, with brown paper sides blind-embossed with a fighting figure on the top board and a dancing figure on the lower board. In an open-back slipcase. Near fine. (30476)

King Edward I of England's Welsh Castles

Taylor, Arnold Joseph. Four great castles. [Newtown, Montgomeryshire, Wales]: Gwasg Gregynog [The Gregynog Press], 1983. Folio (26.9 cm, 10.5"). [2], vi, 70, [2] pp.; 8 plts. **\$675.00**

◆ Fine press edition of this essay on the architecture and history of Caernarfon, Conwy, Harlech, and Beaumaris, opening with a foreword by Charles, Prince of Wales. Illustrated with 8 delicately, precisely etched views by **David Woodford**, printed by him on his own press in Snowdonia, the volume was designed and otherwise printed by Eric Gee at **Gregynog Press** on Zerkall mould-made paper with deckle edges. The present example is numbered copy 96 of 165 printed — 150 bound as here, with an additional 15 copies specially bound.

Provenance: Front pastedown with bookplate of Norman J. Sondheim, the American collector of press books.

◆ Publisher's grey marbled paper-covered sides, front cover with gilt-stamped coat of arms, spine with black-stamped title; spine a touch sunned with unobtrusive small scuff towards foot, sides very slightly sprung, slipcase lacking. Front pastedown with bookplate as above. Volume clean and unworn, beautiful and uncommon. (30597)

Thomson's Nature à la NONESUCH

Thomson, James. The seasons.... London: The Nonesuch Press, 1927. 8vo. [1] f., 22, 198 pp., [1] f. **\$100.00**

- ◆ One of 1500, with five full-color hand-colored illustrations by Jacquier tipped in; introduction by John Beresford.
- Provenance*: Bookplate of scholar Louis T. Milic on front pastedown.

◆ McKitterick/Rendall/Dreyfus 47. Full marbled handmade cloth, leather spine label missing one corner. Bookplate as above. Free endpapers on outward sides each with one or more long, watery streaks; no other leaves affected, and it is hard to visualize exactly how this happened. All edges untrimmed and a bit dusty. Not pristine; rather, “nice.” (3674)

“As Slap-Happy & Rootin'-Tootin' a Piece of Fiction as Ever Graced Publisher's List”

Tripp, C.E. Ace High the 'Frisco detective or, the girl sport's double game. San Francisco: The Book Club of California, 1948. Folio. [8], 56 pp.; illus. **\$65.00**

◆ “A story of the Sierra & the Golden Gate City . . . reprinted from Beadle's Half-Dime Library, Number 814, February 28, 1893.” This double-barreled dime novel gambling and adventure tale was printed at the Grabhorn Press and limited to 500 copies, with a title-page and vignettes printed in red and black; the illustrations were done by Mallette Dean. ♣ **Is it giving away too much if we reveal that “The Girl Sport” is also known as “The Bonanza Widow”???**

◆ Publisher's quarter red cloth and printed paper-covered sides; spine sunned, extremities rubbed. The printed spine label is laid in. Pages clean. ♣ **Swell.** (28247)

“A Story Which Grippped the Imagination of Europe for Over a Thousand Years”

Turner, Paul, trans. Apollonius of Tyre. London: The Golden Cockerel Press, 1956. 8vo (25.2 cm, 9.9"). 68 pp.; illus.

\$125.00

◆ Fine press edition: Turner's English translation of an enormously popular Classical tale of love, lust, and misadventure, here (slightly immodestly) illustrated with five full-page line-engraved designs and a title-page vignette by Mark Severin. From the ♣ **Golden Cockerel Press**, this is numbered copy 182 of 300 printed; the prospectus is laid in.

Binding: Done by Mansell's: Quarter orange morocco and brown buckram-covered sides, front cover with gilt-stamped vignette, spine with gilt-stamped title. Top edge gilt.

Provenance: Front pastedown with bookplate of Norman J. Sondheim, collector of press books.

◆ *Cock-a-Hoop* 203. Binding as above; slipcaselacking, outer corners gently rubbed, spine moderately darkened with upper portion showing light waterstain extending slightly onto front cover. Front pastedown with bookplate as above. Internally clean and crisp, and still a handsome volume despite noted binding issue. (30600)

With a Photo of the Printers in Their Garret

Village Press. The Village Press a retrospective exhibition 1903–1933. New York: The American Institute of Graphic Arts, 1933. 8vo. 32 pp.; illus. **\$50.00**

◆ Nice look at the Goudys' body of work at the Village Press, with an introduction by Will Ransom and a tipped-in photographic illustration of Frederic and Bertha Goudy at the press.

◆ Sewn in publisher's printed paper wrappers; wrappers slightly age-toned, otherwise a clean, handsome copy. (14424)

“Beware, Beware, Companions, Robbers, Thieves, & All!”

Villon, François. The jargon of Master François Villon. Cambridge, MA: Pr. for Houghton Mifflin at the Riverside Press, 1918. 8vo (24 cm, 9.5"). 42, [2] pp. **\$45.00**

◆ First edition of the first English translation of the *Jargon*, done by Jordan Herbert Stabler: “Seven ballads from the thieves' argot of the XVth century,” with the original French provided following the English. Opening with a ♣ **Kelmscott Press—like double-page spread with wide decorative border and wood-engraved portrait of the poet (signed “CUE”)**, the volume further offers a decorative capital at the start of each ballad.

This is numbered copy 159 of 385 printed (of which only 350 were for sale), on heavy paper with deckle edges.

Provenance: Though without indicia, another from Andrew Hedden.

◆ Publisher's plain olive paper-covered boards, spine with printed paper label; minor shelfwear, overall solid and tight; without publisher's plain dust jacket. Outer margins of first leaves (including “title”) with a noticeable smudge or stain, otherwise clean. (30554)

Special Alabama Edition — Monkey Business

Walter, Eugene. Monkey poems & semilikewise. Mobile, AL: The Willoughby Institute, 1988. 8vo (24.2 cm, 9.5"). [2], 69, [5] pp.; col. illus. **\$300.00**

◆ Uncommon, attractive limited edition of these poems from an Alabama-born author, actor, translator, and raconteur, originally privately published in 1953 while Walter was living in Paris. The pieces are illustrated in color with elegantly quirky, *haute couture* monkey collages done by Walter, “based for the most part on engravings from the first edition of Buffon's *Histoire Naturelle*, plus odds and ends from various architectural and musical works of the late 18th century,” according to the author's note.

A total of 500 copies were printed for this edition, the present example being ♣ **one of 35 special copies** printed on Frankfurt White paper and bound in quarter leather by the Jensen Bindery, bearing ♣ **the author's signature at the colophon.**

Provenance: Though without indicia, from Andrew Hedden's collection of press books and *livres d'artiste*.

◆ Publisher's quarter green morocco over gold, green, grey and crimson marbled paper-covered sides, spine with author's initials gilt-stamped; spine almost imperceptibly sunned. A beautiful copy, with guard leaves present. (30552)



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